

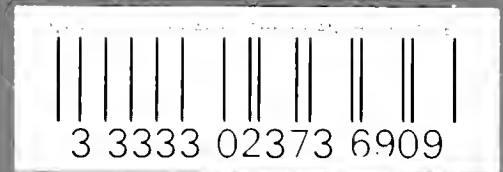
Dett

Somebody's knocking at
your door

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Delt

A985637

Somebody's knocking at your door



The John Church Company

Cincinnati

New York

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Three-Part Songs for Women's Voices—Secular

No. 2686—20¢

Somebody's Knocking at your Door
R. Nathaniel Dett

- 2593 12 When Love is Kind.....Saar
2601 10 La Romanella.....Saar
2602 12 Love's Chances.....Saar
2603 12 La Savoyarde.....Saar
2604 12 Catina.....Saar
2605 12 Serenata.....Saar
2606 16 On Wings of Song.....Ricci
2609 15 My tender songs would be flying.

Hahn-Deems Taylor

- 2612 16 The Sea fell in love with the Moon...Haesche
2623 12 The Harp of Winds.....Spross
2624 15 Mercy (Rachem).....Mana-Zucca
2625 12 Hurry, Little Wave.....Blake
2626 12 A Mother Song.....Gaynor
2628 15 I love you so.....Mana-Zucca
2631 10 Cradle Song.....Macfadyen
2634 15 The wind in the treetop.....Neidlinger
2635 20 Memories of the dance.....Neidlinger
2637 25 Non-committal declarations.....Sousa
2640 15 The voice of the chimes.....Hahn
2641 12 The last hour (Alto or Bar. solo)...Kramer
2644 12 Summer Dreams.....Brahms-Werthner
2645 10 Largo.....Handel-Werthner
2646 30 Cajus Animam.....Rossini-Werthner
2647 15 Knowest thou the land...Thomas-Werthner
2649 10 Invocation.....Mana-Zucca
2650 20 The Bride and the Teapot.....Spross
2651 15 The little Quaker Maid.....Spross
2659 15 The Old Mill's Grist.....Mana-Zucca
2660 15 The Top o' the Mornin'.....Mana-Zucca
2665 15 The Spirit of Spring.....Blake
2667 15 Joyful and Mournful...Beethoven-Werthner
2668 20 Mignon's Song.....Beethoven-Werthner
2669 15 Song of May.....Beethoven-Werthner
2670 20 The Odalisques.....Grieg-Werthner
2671 20 Song of the Page.....Mozart-Werthner
2672 12 Why?.....Schumann-Werthner
2673 20 He, more knightly...Schumann-Werthner
2674 15 If with all your heart's.

Mendelssohn-Werthner

- 2675 20 Candle Lightin' Time.....Taylor-Spross
2680 15 There's a meetin' here tonight.....Dett
2682 15 The Green Cathedral.....Hahn
2686 20 Somebody's knocking at your door...Dett
2689 15 Invocation to life.....Spross

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OCLC

Somebody's Knocking At Your Door

“Behold I stand at the door and knock”

Negro Spiritual

*For Soprano or Tenor Solo and Chorus of Women's Voices
with Accompaniment*

A985637

R. NATHANIEL DETT

Very moderately $d = 72$

PIANO

The musical score for the Piano part consists of two staves, Treble and Bass, both in G major (one sharp) and common time. The Treble staff contains the melody: measure 1 has a quarter note G4 and a half note A4; measure 2 has a quarter note B4 and a half note C5; measure 3 has a quarter note D5 and a half note E5; measure 4 has a quarter note F#5 and a half note G5, which is tied to the start of measure 5. The Bass staff is mostly silent, with a whole rest in measure 1 and measure 2, and a half rest in measure 3 and measure 4. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the Treble staff, with a hairpin crescendo extending through measure 4.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, using a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The piano part consists of a simple harmonic accompaniment. The voice part is in the upper register, using a single treble clef. The melody is simple and catchy, with a range of one octave. The lyrics are written below the piano part. The score is arranged in a single system with a repeat sign at the beginning and end of the piano part.

SOLO

p with gentle emphasis and somewhat mysteriously

p with gentle emphasis and somewhat mysteriously

Some-bod - y's knock-ing at your door;

SOPRANOS

p with gentle emphasis and somewhat mysteriously

Some-bod y's knock-ing,

knock - ing at your

MEZZOS

p with gentle emphasis and somewhat mysteriously

Some-bod-y's knock-ing,

knock - ing at your

ALTOS

p with gentle emphasis and somewhat mysteriously

Some - bod - y's knock-ing,

knock - ing at your

[illegible]

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cresc.
Some - bod - y's knock - ing at your door; _____
cresc.
door; Some - bod - y's knock-ing, knock - ing at your
cresc.
door; Some - bod - y's knock-ing, knock - ing at your
cresc.
door; Some - bod - y's knock-ing, knock - ing at your



cresc.
ten.

cres. *ed* *più* *espress.*
O sin - ner, why don't you an - swer?
cres. *ed* *più* *espress.*
door; O sin - ner, why don't you an - swer?_
cres. *ed* *più* *espress.*
door; O sin - ner, why don't you an - swer?
cres. *ed* *più* *espress.*
door; O sin - ner, why don't you an - swer?



cres. *ed* *più* *espress.*

dim.

Some-bod - y's knock-ing at your door! _____

dim.

Some-bod - y's knock-ing at your door! _____

dim.

Some-bod - y's knock-ing at your door! _____

dim.

Some-bod - y's knock-ing at your door! _____

*dim.**un poco recitande*

Knocks like Je - sus;

espress

Knocks like Je - sus;—

espress

Knocks like Je - sus;—

mp molto staccato

dolciss.

Some-bod - y's knock-ing at your door; ———

un poco recitando

knocks like
non legato

at your door like
non legato

at your door like

pp stacc.

cresc. cantabile

cresc.

Je-sus;

Some-bod - y's knock-ing at your
cresc. cantabile

Some - bod - y's knock - ing,
cresc. cantabile

Je-sus knock-ing;

Some-bod - y's knock - ing,
cresc. cantabile

Je-sus knock-ing;

Some-bod - y's knock - ing,

mp con molt' espressione

mf

poco rit. *f* *poco a poco a tempo*

door; *marcato et rit.* O sin-ner, why don't you
poco rit. poco a poco a tempo

knock-ing, knock-ing, knock-ing, knock-ing at your door; O sin-ner,
marcato et rit. poco rit. poco a poco a tempo

knock-ing, knock-ing, knock-ing, knock-ing at your door; O sin-ner,
marcato et rit. poco rit. poco a poco a tempo

knock-ing, knock-ing, knock-ing, knock-ing at your door; O sin-ner,

marcato et rit. poco rit. poco a poco a tempo

mp

an-swer? Some-bod-y's knock-ing at your door! _____

mp

why don't you an-swer? Some-bod-y's knock-ing at your door! _____

mp

why don't you an-swer? Some-bod-y's knock-ing at your door! _____

mp

why don't you an-swer? Some-bod-y's knock-ing at your door! _____

espress mp

SOLO

*poco tristamente**cresc. un poco**poco rit.*

Some-bod-y's knock-ing at your door; —

Some-bod-y's knock-ing at your

a tempo

door; —

O — sin - ner,

why don't you an-swer?

*a tempo**dolce**f**rit**e**dim.*

Some - bod - y's knock-ing at — your door! —

*dolce**f**rit**mf staccatissimo*

mp recitando

Knocks like Je - sus;

mp

Knocks like Je - sus;

mp

Knocks like Je - sus;

mp

Knocks like Je - sus;

molt' espres.

mf

Knocks like Je - sus;

mf

Knocks like Je - sus;

mf

Knocks like Je - sus;

mf

Knocks like Je - sus;

mp con molt' espressione

O sin - ner,

mp

O —

mp

O —

mp

O —

O —

why don't you an-swer? Some-bod - y's knock-ing at your

sin - - ner, Some-bod - y's knock-ing at your

sin - - ner, Some-bod - y's knock-ing at your

sin - - ner, Some-bod - y's knock-ing at your

The piano accompaniment consists of two staves with sustained chords and a simple bass line.

door! _____

door! _____

door! _____

door! _____

door! _____

mp *mf* *cresc.* *f*

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with dynamic markings *mp*, *mf*, *cresc.*, and *f*.

Tempo I

mf

Some - bod - y's knock - ing at your door; _____

con summa espressione

O _____

con summa espressione

O _____

con summa espressione

O _____

Tempo I

mf

marcato la melodia

mf

sin - ner, why don't you an - swer?

mf

sin - ner, why don't you an - swer?

mf

sin - ner, why don't you an - swer?

più marcato

Some - bod - y's knock - ing at your door;

simile

O

simile

O

simile

O

simile

sin - ner, why don't you an - swer?

sin - ner, why don't you an - swer?

sin - ner, why don't you an - swer?

intenso *cresc.*

O _____ sin - ner, why don't you

O _____

O _____

O _____

marcato

O _____

cresc.

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics 'O sin - ner, why don't you' and four instrumental staves. The first three staves have whole rests in measures 1 and 2, followed by a half note in measure 3. The fourth staff has a half note in measure 3. The piano accompaniment consists of eighth-note arpeggiated figures in both hands. Dynamic markings include 'intenso', 'cresc.', and 'marcato'.

an - - - - -

sin - ner, why don't you an - - - - -

sin - ner, why don't you an - - - - -

sin - ner, why don't you an - - - - -

Detailed description: This system contains measures 4 through 6. The vocal line continues with the lyrics 'an - - - - -' in measure 4, 'sin - ner, why don't you' in measure 5, and 'an - - - - -' in measure 6. The instrumental staves continue with the same arpeggiated piano accompaniment. The lyrics are repeated across four staves.

molto rit. *a tempo* *dim.*

swer? Some - bod - - y's

molto rit. *a tempo* *dim.*

swer?

molto rit. *a tempo* *dim.*

swer?

molto rit. *a tempo* *dim.*

swer?

molto rit *a tempo*

knock - ing at your door! _____

Some - bod - y's knock - ing, knock - ing

Some - bod - y's knock - ing, knock - ing

Some - bod - y's knock - ing, knock - ing

tranquillo

Some - bod - y's knock - ing at your door; ———

tranquillo

at your door; ———

tranquillo

at your door; ———

tranquillo

at your door; ———

tranquillo

allarget rit. , *cresc. et più accel.*

Some - bod - y's knock - ing, ———

allarget rit. *cresc. et più accel.*

Some - bod - y's knock - ing,

allarget rit. *cresc. et più accel.*

Some - bod - y's knock - ing,

allarget rit. *cresc. et più accel.*

Some - bod - y's knock - ing,

allarget rit. *cresc. et più accel.*

rit.

knock - ing, knock-ing, sin-ner, knock - ing

rit.

knock - ing, knock-ing, sin-ner, knock - ing

rit.

knock - ing, knock-ing, sin-ner, knock - ing

senza rit.

p molt' espressione et rit. morendo

at your door!

p molt' espressione et rit. morendo

at your door!

p molt' espressione et rit. morendo

at your door!

p molt' espressione et rit. morendo

at your door!

p molt' espressione et rit. morendo

pp

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